



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS

Symphonic Band

Dr. Wilker Augusto, conductor

presents

GLOBAL RHYTHMS

FEATURING

OVERTON HIGH SCHOOL

Wind Ensemble

Mr. R. Brandon Doggett, conductor

APRIL 28, 2026 7:00 PM

PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music
Jacob Allen, Director
College of Communication and Fine Arts
Debra Burns, Dean

PROGRAM

OVERTON HIGH SCHOOL WIND ENSEMBLE

MR. R. BRANDON DOGGETT, Band Director

Dr. Mark A. Bonner, Jr., Assistant Band Director

Ms. Morgan Dorsey, Assistant Band Director

Mr. Colin Woods, Student Teacher

Skyward

Katahj Copley (b. 1998)

Ms. Morgan Dorsey, conductor

***Variations on a Hymn
by Louis Bourgeois***

Claude T. Smith (1932-1987)

Mr. R. Brandon Doggett, conductor

Commando March

Samuel Barber (1910-1981)

Mr. Colin Woods, conductor

Strange Humors

John Mackey (b. 1973)

Dr. Mark A. Bonner, Jr., conductor

Seventy-Six Trombones

Meredith Wilson (b. 1902-1984)

Dr. Mark A. Bonner, Jr., conductor

INTERMISSION

PROGRAM

UNIVERSITY OF MEMPHIS SYMPHONIC BAND

DR. WILKER AUGUSTO, Director

Erin Duke, guest conductor+

Jon Yopp, guest conductor*

African Symphony

Van McCoy (1940-1979)

Arr. Naohiro Iwai (1923-2014)

Dr. Wilker Augusto, conductor

Impressions of Japan

James Barnes (b. 1949)

I. Joetsu Asahi (Dawn in Joetsu)

II. Todaiji (The Great Buddha at Nara)

III. Askusa Matsuri (Festival in Asakusa)

Erin Duke, guest conductor

Arabesque

Samuel Hazo (b. 1966)

Jon Yopp, guest conductor

La Fiesta Mexicana

H. Owen Reed (1910-2014)

A Mexican Folk Song Symphony for Concert Band

I. Prelude and Aztec Dance

II. Mass

III. Carnival

Dr. Wilker Augusto, conductor

UNIVERSITY OF MEMPHIS SYMPHONIC BAND
Program, continued

Suite Nordestina

José Ursicino da Silva - Mestre Duda (b. 1935)

rev. Marcelo Jardim

- I. Lento e Baião
- II. Serenata
- III. Maracatu
- IV. Frevo

Dr. Wilker Augusto, conductor

+ In partial fulfillment of the requirements for the Doctoral of Music degree
in Wind Conducting

* In partial fulfillment of the requirements for the Master of Music degree in
Wind Conducting

OVERTON HIGH SCHOOL

WIND ENSEMBLE PERSONNEL

Flute

Raya Allen
Lucy Simon
Adriana Diaz
Tiffany Jacobo
Hazel Chavez

Oboe

Doreon Stevenson

Bassoon

James Johnson
Naim Martinez

Clarinet

Jaquez Ramsey
Yamil Simon
Kenya Douglas
Rebecca Vilchez
Keidy Cano
Leslie Laines

Bass Clarinet

Jollette Cigarroa
Tierney Houston

Alto Saxophone

Germaine Allen
Matteo Severs

Tenor Saxophone

Orlan Peralta

Baritone Saxophone

Kimberly Ortiz

Trumpet

Tylan Walker
Kolby Mason
Kourtnee Gross
Jesse Paz
Brandon Moton
Jameria Armour

French Horn

Lizbeth Morales
Briana Corners

Trombone

William Booker
Antayonna Henderson
Myaiir Dawson
Jamari Nichols

Euphonium

Xavion Boyce

Tuba

Amariyun Jennings

Percussion

Jonathan Bentley
Kristian Walker
Christal Harris
Maritza Hernandez
Ethan Wells
Rashawn Wood

UNIVERSITY OF MEMPHIS

SYMPHONIC BAND PERSONNEL

Flute

Natalie Severs*
Asa Pankewycz
Jennifer Perez
Miley Jaimez

Oboe

Quinn Milne*
Simon Dickerson**

Bassoon

Valeria Ramirez*
Avery Wiggs

Contrabassoon

Mollie Coates**

Clarinet

Isis Weaver*
Onyinye Igboanugo
Erin Moore
Chandler Golden
David Champlin
Hayden Mitchell
Evgenii Mikheev**

Bass Clarinet

Kaden Bailey

Contrabass Clarinet

Andrew Hofmann

Alto Saxophone

Alan Blair*
Matthew Miner

Tenor Saxophone

Caleb Hunt

Baritone Saxophone

Eric Fung**

Trumpet

Owen Kearney*
Mason Stinson
Jacob Turner
Logan Pack
Remington Hicks
Alise Jordan
Brenten Hopkins
Christian Chiasson**
Dallas Banks**

French Horn

Dean Blish*
Rhys Roberts
Nicholas Cacolyris
Juan Garay
Brittany Cooper**

Trombone

Constance Robinson*
Mason Creekmore
Leslie Avila
Joseph Bischoff
Bilal Muhaimin
Xavier Haynes
Chandler Chrestman
Alexis Perez**

Euphonium

Alexander Chan*
Skarlett Wahlquist
Kathryn Dacus

Tuba

Alucard Simpson*
Christopher Blackston
Lyle Stephens
Bryce Cowell
Nathan Owen**

Percussion

Willie Castellanos*
Daniel Padron
Mia Perez
Will Hankins
John Ungurait
Benjamin Gravatt
Mason Threlkeld
Jermal Lewis

Piano

Sui Lin

Harp

Marian Shaffer**

*Principal Player

**Guest musician

OVERTON HIGH SCHOOL WIND ENSEMBLE PROGRAM NOTES

Skyward

Katahj Copley (b. 1998)

Skyward is an uplifting and cinematic work by rising composer Katahj Copley. The piece evokes a sense of aspiration and wonder, as if taking flight into an open sky. Sweeping melodies and shimmering textures create a feeling of boundless possibility, while dynamic contrasts add excitement and momentum. Copley's writing emphasizes emotional connection and storytelling, making *Skyward* both accessible and inspiring for performers and audiences alike. It serves as a powerful reminder of music's ability to lift us beyond the everyday.

Variations on a Hymn by Louis Bourgeois

Claude T. Smith (1932-1987)

Claude T. Smith's *Variations on a Hymn by Louis Bourgeois* is a masterful work based on the 16th-century hymn tune *Old Hundredth*, composed by Louis Bourgeois. The piece opens with a bold statement of the familiar chorale before unfolding into a series of inventive variations. Each section explores different colors and moods of the wind ensemble—from delicate, lyrical passages to powerful, full-band statements. Smith's setting blends traditional harmony with modern rhythmic vitality, creating a work that is both reverent and exciting. It remains a cornerstone of the wind band repertoire, showcasing both technical precision and expressive depth.

Commando March**Samuel Barber (1910-1981)**

Composed during World War II, *Commando March* reflects Samuel Barber's contribution to the wartime spirit. Originally written for the U.S. Army Air Forces Band, the piece captures a sense of urgency, determination, and patriotism. Unlike traditional marches, Barber infuses the work with his signature lyrical style, weaving expressive melodies into the driving rhythmic framework. The result is a march that feels both martial and emotionally rich, honoring the bravery and resolve of soldiers during a pivotal moment in history.

Strange Humors**John Mackey (b. 1973)**

Strange Humors by John Mackey is a vibrant and rhythmically charged work inspired by Middle Eastern musical traditions. Featuring prominent parts for djembe and other percussion, the piece creates a hypnotic groove that drives the music forward. Mackey blends exotic scales, asymmetrical rhythms, and rich harmonies to craft a soundscape that feels both ancient and contemporary. The title refers to the medieval concept of the body's "humors," suggesting a balance of contrasting elements—something clearly reflected in the interplay between instruments and musical ideas throughout the piece.

Seventy-Six Trombones**Meredith Willson (1902-1984)**

From the beloved Broadway musical *The Music Man*, *Seventy-Six Trombones* is an iconic showstopper that celebrates the excitement and spectacle of a marching band. Written by Meredith Willson, the tune is bright, energetic, and instantly recognizable. Its bold brass fanfares and lively rhythms capture the spirit of small-town Americana and the joy of music-making. Frequently performed by concert bands, this arrangement brings theatrical flair to the stage, inviting audiences to tap their feet and revel in its infectious enthusiasm.

UNIVERSITY OF MEMPHIS SYMPHONIC BAND

PROGRAM NOTES

African Symphony

Van McCoy (1940-1979)
arr. Naohiro Iwai (1923-2014)

Van McCoy's *African Symphony* brings an old world energy to the concert stage with its singing melodies and driving rhythms. Originally written by the American songwriter, producer, and performer best known for his hit "The Hustle," the piece reflects McCoy's remarkable gift for creating music that is immediately engaging and memorable. A prolific artist with hundreds of songs to his credit, McCoy built a career that spanned popular music, arranging, and record production, and *African Symphony* remains one of his most enduring instrumental works.

This concert band setting by Japanese composer and conductor, Naohiro Iwai, helped introduce the work to wind audiences around the world. Iwai is celebrated for his thousands of arrangements and his dedication to developing music for brass and concert bands. Cheerful, lively, and full of momentum, *African Symphony* has become known for its festive and endearing character.

Impressions of Japan

James Barnes (b. 1949)

Completed in August 1992 for the Saitama Sakae High School Band of Ohmiya, Japan, and premiered in 1993 in Tokyo, James Barnes's *Impressions of Japan* is a three-part tone poem shaped by the composer's memories of traveling in Japan. Barnes, a longtime professor at the University of Kansas, was widely recognized for his work as a composer and educator, earning two American Bandmasters Association Ostwald Awards and guest conducting in Japan more than thirty-five times. In this work, he transforms those experiences into a musical journey that moves from quiet wonder to thrilling celebration. The composer explained his composition:

I. Joetsu Asahi (Dawn in Joetsu): In the small town of Joetsu on the Sea of Japan, we watch as the early morning stars give way to a very beautiful sunrise. The very short notes that begin this piece are intended to depict the tiny beams of light from the starry sky that precede those first rays of sunlight breaking over the surrounding hills.

II. Todaiji (The Great Buddha at Nara): In this beautiful little city south of Kyoto stands the world's largest Buddha. No one can visit Todaiji without being impressed with its enormity and by the incredible influence that Buddhism has had on Japan for a thousand years.

III. Asakusa Matsuri (Festival in Asakusa): The thundering drums of the final portion of the work help portray the excitement and spirit of a celebration at this most famous of all Tokyo's many ancient temples. I tried to write music with the same sort of intensity and drive that I have heard played by traditional Japanese folk groups at these festivals. The piece ends with a frantic coda intended to propel the band to the audible brink of sound, rhythm and color available to the composer in the modern wind band.

- Program Note by composer

Arabesque

Samuel Hazo (b. 1966)

Arabesque was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. *Arabesque* is based in the mystical sounds of Middle Eastern music, and it is composed in three parts: “taqasim” (tah’-zeem), “dabka” (dupp-keh) and “chorale.” The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqasim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqasim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone.

The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. Its drum beat, played by a dumbek or durbake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother’s parents were Lebanese, my father’s mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it’s in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture’s deep and rich musical properties ... so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*.

- Program Note by composer

In 1948, H. Owen Reed spent six months in Mexico while on a Guggenheim Fellowship, during which time he studied folk music and composed. *La Fiesta Mexicana* was a result of his time in the country and reflects his observations of the culture. The composer provides these comments:

The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican fiesta, which is an integral part of this social structure, is a study in contrasts: It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

“La Fiesta Mexicana,” which attempts to portray musically one of these fiestas, is divided into three movements. These movements are described below.

I. Prelude and Aztec Dance — The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity — the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

II. The second movement, Mass, presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio.

La Fiest Mexicana Program Note, continued

III. The third movement, Carnival, reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

La Fiesta Mexicana received its premiere performance in 1949 by the United States Marine Band conducted by Lt. Col. William F. Santelmann.

- Program Note by composer

Suíte Nordestina

José Ursicino da Silva – Mestre Duda (b. 1935)
rev. Marcelo Jardim

- I. Lento e Baião
- II. Serenata
- III. Maracatu
- IV. Frevo

José Ursicino da Silva is a composer and conductor widely known in Brazil as Mestre Duda. His music grew out of the rich popular traditions of northeastern Brazil. He began studying music as a child, and wrote his first frevo “Furacão” [Hurricane], at age twelve. He built his career as a musician playing with orchestras, radio, television, and popular ensembles.

His *Suíte Nordestina* remains one of his best-known concert works, and this modern band edition was revised by Marcelo Jardim, conductor, educator, and longtime professor of band conducting and orchestral practice at the Federal University of Rio de Janeiro. The work is in four distinct sections—Lento e Baião, Serenata, Maracatu, and Frevo— *Suíte Nordestina* is a colorful musical portrait of contrasting Brazilian genres. The result is a short but vividly expressive suite, showing the festive spirit that makes Brazilian band music so distinctive.

The introduction (Lento) presents a diatonic melodic figure which will interconnect all the sections of the work, giving it unity and compensating for the formal disassociation caused by the variety of characteristic genres presented. It is a simple melody without syncopations, thus being differentiated from the rhythmic character of the other sections. The little chromatic melodic cells in the accompaniment also stand out while the melody rests in long notes. The first characteristic section (Baião) begins in a striking way, with a brief presentation of the typical rhythmic cell, and of the ascending thirds, normal for the genres, and already hinted at in the introduction. The articulations indicated by types of attack and accentuations are essential in order to obtain the desired stylistic effect.

Suite Nordestina Program Note, continued

The closing of the Baião (second ending) and the intelude (Pesante) which follows takes on once more the character of the introduction, thus making the connection with the simplicity of the Serenata, which brings back the melodic expression of the introduction. The entire passage is marked by the expressive use of fermatas, which clarify the formal division and the separation of contrasting material – thus, an effect contrary to that proposed in the brusque passages from the introduction to the Baião and from the Maracatu to the Frevo. The Maracatu is introduced by a tutti simulation of the group of percussion which originated this genre from Pernambuco: brass, flutes, and E-flat clarinet represent alfaías (large drums), while clarinets and saxophones are the voices of the tarols and the snares. The melody of the Maracatu presents a new variation on the arpeggiated motive which we have heard since the introduction and which also will be the base for the construction of the final genre visited: the Frevo. Here, the author returns to the initial tonality and develops the theme in a textural play traditional to the genre: the first phrase tutti, followed by a phrase given to the reeds alone (clarinets and saxophones); next a dialogue between the brasses (doubled by flutes and E-flat clarinet) and the ensemble of reeds – which must be carefully performed – which is then given, once more to only the last group. A second section of the Frevo broadens this dialogue and leads the work to its coda, realized with the re-exposition of the initial phrase of the introduction.

Program notes by Marcos Vinício Nogueira, Professor of Harmony and Composition at University Federal do Rio de Janeiro's School of Music

MUSIC BIOGRAPHY

DR. WILKER AUGUSTO, Director **The University of Memphis Symphonic Band**

Dr. Wilker Augusto, from João Pessoa, Brazil, earned his Bachelor of Music in Horn Performance from the Federal University of Paraíba (UFPB), where he received the Laurel of Academic Excellence Award. In Brazil, he served for 14 years as a middle and high school band director and earned first-place honors in many state and regional championships, including conducting awards. During this time, he also participated in national and international music festivals for horn performance and conducting and won the “Young Orchestral Conductor” award. He was deeply involved in community outreach as a horn instructor, assistant orchestra director, and artistic director.

In 2016, Dr. Augusto relocated to the United States to advance his musical education and career. At Azusa Pacific University (CA), he earned an Artist Certificate in Horn Performance under the tutelage of Professor James Thatcher and a Master of Music in Instrumental Conducting with the guidance of Dr. John Burdett. At the same time, he served as Music Director of the World Music Symphony Orchestra at the Azusa Conservatory, taught horn and brass and assisted band programs at several schools, while also performing as a freelance musician throughout Southern California. In the marching arts, he served as a brass staff member for the Impulse Drum and Bugle Corps and as a tour assistant director for The Cadets Drum and Bugle Corps.

Dr. Augusto earned the Doctor of Musical Arts degree in Wind Conducting from the University of Memphis in 2024, under the guidance of Dr. Albert Nguyen. He has participated in conducting symposiums nationwide and was selected as a Reynolds Conducting Institute Fellow. Dr. Augusto’s influence and impact within the global music community continue to expand. He serves as Director of International Relations for the Brazilian League of Bands (L.B.F.) and is an active member of the International Horn Society, the College Band Directors National Association (CBDNA), the World Association for Symphonic Bands and Ensembles (WASBE), and the College Music Society. He has also been honored with membership in the national band fraternity Kappa Kappa Psi.

Currently, Dr. Augusto serves as Visiting Assistant Director of Bands at the University of Memphis, where he teaches undergraduate and graduate courses and works with the University Marching Band, “The Mighty Sound of of the South,” the Pep Band, the Symphonic Band, and the Wind Ensemble. In addition to his academic responsibilities, he remains active as a private horn instructor and as a performer with professional orchestras and chamber ensembles. He also serves as a clinician and guest conductor for honor bands and schools throughout the Mid-South.

MUSIC BIOGRAPHY

MR. R. BRANDON DOGGETT

Overton High School Wind Ensemble Director

Brandon Doggett serves as Director of Bands at Overton High School for the Creative and Performing Arts in Memphis, Tennessee. Prior to his current role, he taught at City University and Highland Oaks Middle School before being appointed Assistant Band Director at Overton. He was later named Director of Bands, where he has helped grow and strengthen the program over time.

Under his leadership, the band program has expanded significantly and continues to provide meaningful musical experiences for students. Overton students are consistently selected for honor ensembles such as All-State and the All-West Tennessee Band. The program has also participated in events such as the Essentially Ellington Regional Festival and was most recently selected to perform at the Minority Band Directors National Association National Convention.

Mr. Doggett is active in professional organizations including the Tennessee Music Education Association, West Tennessee School Band and Orchestra Association, National Association for Music Education, Jazz Education Network, Tennessee Bandmasters Association, and the Minority Band Directors National Association. He also contributes to music education through leadership and service opportunities at the state and local levels.

He holds a Bachelor of Music Education degree from the University of Memphis, a Master of Music degree from the University of Louisville, and an Educational Specialist (Ed.S.) degree in Educational Leadership from Arkansas State University.

An active musician, Mr. Doggett performs trumpet throughout the Memphis area. Outside of school, he enjoys spending time with his wife, Marilyn, and their son, Jayden.